



UZBEK OPERA ART

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ABSTRACT

As a result of many years of Russian intellectuals living in Turkestan and their interest in art, a Russian opera house will be opened in Tashkent. Another major factor in the formation of the Opera House was the touring (creative tours) of the Italian opera group in Tashkent in 1900. In Tashkent, the Italians introduced operas such as "Rigoletto", "Traviata", "Troubadour", "Carmen", "Payatsi", "Faust" to Russian intellectuals. At the same time, Russian intellectuals laid the foundation for the formation of the Russian Opera House by performing symphonic works by Western and Russian classical composers in their concert programs, as well as excerpts from operas and symphonic suites. The first performances of the Opera House were Dargomijsky's Rusalka and Tchaikovsky's Eugene Onegin. Due to the spread of the opera genre on the Russian opera stage, Verdi's "Rigoletto", Guno's "Faust", Rubenstein's "Demon", Tchaikovsky's "Pikovaya dama", Mussorgsky's "Boris Godunov", Borody's "Prince Igor", Verdi's "Tradi" Aida, Puccini's "Bogema" and Rossini's "Seville Serial" saw the stage. Artists of the Russian Opera House began to promote the art of opera among the Uzbek people by organizing performances in the regions of Uzbekistan, and these services became the basis for the creation of Uzbek operas.

Introduction

With the independence of our people, we have the opportunity to restore and enjoy our ancient values, our history, national customs and traditions, our spiritual and artistic heritage.

The musical heritage of the Uzbek people has a very rich and ancient history. Its remarkable traditions still retain their artistic and aesthetic value. These traditions are an integral part of modern Uzbek music culture.

From time immemorial, our motherland has a worthy place in world civilization with its rich spiritual heritage, high culture, customs, rituals and traditions. The great figures of the peoples of this region have made a worthy contribution to the development of all spheres of world science and culture.

"Our Motherland," said IA Karimov, "has made an unforgettable contribution to the treasury of human thought." Over the centuries, the noble qualities of our people,



such as high spirituality, patriotism, enlightenment, have developed in harmony with Eastern philosophy and Islamic teachings, and in turn, philosophical and moral teachings have benefited from the genius of our people.

It should be noted that during the historical development of the Uzbek people, the material and spiritual culture did not develop evenly. There were times of awakening and ups and downs, of depression and stagnation.

It is well known that the peoples of Central Asia have been conquered by many invaders over a long period of time. They pursued a policy of alienating the local population from the rich national culture.

Nevertheless, our people have preserved and enriched their national consciousness, national pride, national pride and spiritual world.

After gaining independence, our country has ample opportunities to make radical changes in our spiritual and cultural life. "It simply came to our notice then. For spirituality to be perfected in the human heart, it must work with the heart and conscience, with the mind and hands. This treasure gives a person stability in life. His views do not allow him to make a living on the path to wealth. It survives tragedies and strengthens the will in times of financial hardship," said President Islam Karimov.

From the first years of independence, under the leadership of the President of our country, special attention has been paid to the development of culture and art. Because the responsibility of the nation to the past and the future requires special attention to its spirituality. The main goal is to study our cultural and spiritual heritage of the past, to popularize

it, to bring up perfect people through these values, and ultimately to pass them on to future generations.

The art of singing also plays a special role in the deep study of our national culture and spirituality. It is important to study the history of our national art of singing, its traditional aspects, to analyze the diversity of performance methods.

Resolutions and decrees of the President of the Republic of Uzbekistan on the art of music play an important role in the further development of national traditional music. The main purpose of the decrees was to further strengthen and develop the achievements of the art of music, to further encourage the work of creative workers in this field and to provide them with social protection. Based on this decree, appropriate measures have been identified to further enhance the singing and music culture of the republic, on the basis of which a lot of creative work is being carried out.

Efforts in this direction were reflected, in particular, in the contests "Uzbekistan - my homeland", "Sharq Taronalari" (International Competition), "Nihol". Such competitions produce new pieces of art in our country, new pleasant rooms, artists who base their work on various aspects of our national singing traditions.

The fact that the above-mentioned events are regularly held by the creators of the national television and radio is one of the consistent efforts of the government in the field of singing and music.

The historical roots of Uzbek music go back a long way. Studying it in depth requires hard work and consistent research. Effective work in this area is



being carried out in many research institutions and educational institutions of the country.

METHOD AND RECOMMENDATIONS

OPERA

The process of development of national opera. The first Uzbek opera "Boron", the origin and essence of the opera. Operas created on a romantic theme: "Farhod and Shirin", "Layli and Majnun", "Tahir and Zuhra", "Dilorom".

Operas on historical and historical-biographical themes: "Mahmud Torobi", "Ulugbek", "Zulmatdan ziyo", "Khamza", "Oy jamoli", and others. The first Uzbek comic opera "Maysara's Case". Opinions and opinions born in this field, listening to some people through magnetic tapes, representatives of opera performers.

Layla, the daughter of an Arab chief, falls in love with a young man named Qays. Layla Kays was fascinated by love poems and works that honored women. But according to Sharia law, Qays betrayed Islam because he equated women with men. The priests discriminate against Kaysni-Majnun, meaning insane. Unsure of his love affair with Layla, Kays, who has come to the attention of the people, goes out into the desert among the wild animals. Layla, on the other hand, kissed her lover Qays when her father had to marry Ibn Salam, a wealthy man. Kays also dies on his grave. They mourn only their close relatives. When I grew two red flowers in the graves of two lovers, it was a symbol of immortal love and eternal youth.

The arias of images in the opera "Layli and Majnun" are based on Uzbek musical heritage, folk melodies and songs, including "Iraq", "Segoh", "Ushshak", "Chorzarb", "Chorgoh", "Bayot", "Chapandozi gulyor" were used.

For 40-50 years, several operas have been staged at the Alisher Navoi State Opera and Ballet Theater. His repertoire includes Russian and foreign operas and ballets, as well as works by composers from fraternal nations. These include D. Kabalevsky's "Taras Family", T. Khrennikov's "Storm", G. Mayboroda's "Arsenal" and A. Kozlovsky's "Ulugbek" in Uzbekistan. But one of the main problems was the creation and staging of national Uzbek operas. Therefore, from 1947 to 1967, several Uzbek national operas were created and staged. Operas staged in previous years: "The Great Channel" by S.Vasilenko and M.Ashrafi, "Gulsara" by R.Glier and T.Sadikov, "Tokhir and Zuhro" by T.Jalilov and B.Brovsin, "Mushel and V.Uspensky" Along with the operas "Farkhod and Shirin", the newly created Uzbek national operas are gradually being created in the opera genre of music. These are M.Ashrafi's "Dilorom", T.Sadikov, B.Zeydman, Yu.Rajabi, D.Zokirov's "Zaynab and Omon", S.Boboev's "Hamza", M.Yusupov's "Khorezm song", M.Ashrafiy's "Poet's heart", R.Khamroyev's "Light from darkness".

Among the above-mentioned works, the opera "Dilorom" from A.Navoi's poem "Sa'bai sayyar" with playwrights K.Yashin and Mumtoz Muhammedov and composer M.Ashrafi's contribution to the creation of modern works of Uzbek classical literature has a special place in Uzbek musical culture.

The four-act and seven-act opera Dilorom will be staged at the Navoi State Opera and Ballet Theater. The events take place against the backdrop of the cruelty of the king and his officials towards the people and the revolt of the people against the tyranny, the struggle against King Bahrom and his allies who wanted to use



Dilorom by force. Dilorom disobeys the ruthless king and sacrifices her life to preserve her honor and love.

Conclusion:

Maysara's Case is a genre of comedy in which the music is melodic, light, and imaginative. Especially in the image of Maysara — sometimes in her family circle as a kind aunt, a passionate woman, sometimes, demanding and sharp according to circumstances, brave, fearless, a person who keeps her word the main character of the opera is represented by various musical instruments. The melodies and songs performed by Maysarahola are based on Hamza's song "Hoy Ishchilar". Composer S. Yudakov was well aware of the fact that this melody is typical of the image of Maysara and helps to reveal the

inner image of a woman. For example, Maysara's aria "My children will be fine" is proof of that. At the same time, the music of Aykhan, Choponali, Qazi, Khoja Darga, Hidoyatkhan is represented by melodies and songs that express the content of the work. Among the opera music, folk melodies and songs have a strong place. For example: "Oromijon", "Ushshak", "Bilakuzuk", "Yor-yor" and others.

During the 70s and 80s, the opera genre was enriched by several other works, including children's operas S. Boboev's "Yoriltosh" and V. Khaet's "Ethical Cat".

Thus, the opera house and opera works have recently developed, and this genre makes a significant contribution to the development of the republic's musical art.

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